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NY New York : Solomon R Guggenheim Museum

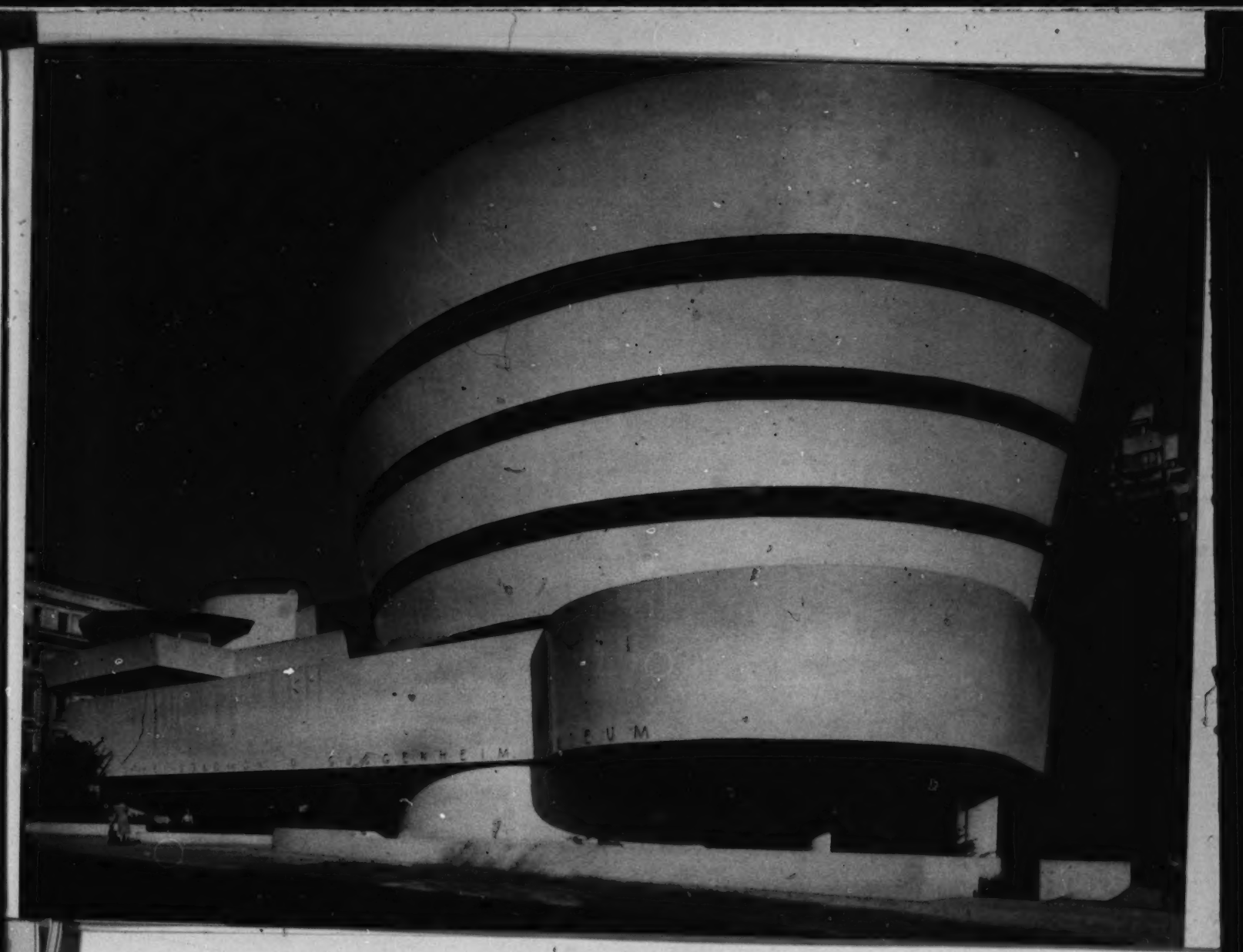
17
MILLS

BEFORE PICASSO; AFTER MIRO

THE SOLOMON R. GUGGENHEIM MUSEUM

June 21st, 1960

6-XII-1961



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The aim of this exhibition is to illustrate the continuing vitality of painting in Spain. The world outside is familiar with the contributions of Picasso and Miró and the brilliantly personal cubist realizations of Juan Gris. But these are merely peaks of the range—peaks in our neighborhood. And the range stretches back through Goya, through Velasquez, through Zurbaran and medieval Catalan painting to the cave art of Altamira. In the twentieth century creativity in Spanish painting has not been limited to two or three internationally known artists. And today the work of the younger painters promises a continuation of this contribution through expressions that are at once individual, relatively independent of external influence and varied.

Isidro Nonell y Monturiol was born in Barcelona November 30, 1873. He spent the greater part of his life in that city, except for brief sojourns in Paris and Madrid. In 1885 he entered the academy of José Mirabent as a student of drawing. From there he passed from the studios of Martines Altés and Luis Graner and finally to the Academy of Fine Arts in the Casa Lonja under the academician Antonio Caba.

Nonell's work was first exhibited in a group show in May, 1893, when four or five of his studies were described as the best of the exhibition. In 1895 he exhibited with the Aca-

demia Artistica libre in the Sala Parés in Barcelona. In 1898 he made his first trip to Paris and exhibited there, the same year, at the Barc de Boutteville. After 1903 he did not return to Paris. He died in Barcelona at the age of thirty-seven.

In Barcelona between 1897 and 1901 the liveliest group of younger artists and writers made a practice of gathering in a cafe known as Els Quatre Gats. The company included such figures as Miguel Utrillo, Sebastian Junyer, Ramon Casas, Santiago Rusiñol. Nonell was one of the central figures of the group and the young Picasso also an active member and exhibitor and admirer of Nonell seven years his senior. In fact, when Picasso made his first visit to Paris in 1900 Nonell loaned him his studio there.

While Nonell's work is limited by the brevity of his life and the loss of contact with Paris art developments, after 1903 it is characterized by an intensity of expression and an interest in texture effects that is peculiarly Spanish, linking it at once to the work of certain great predecessors—notably that of Goya's last years—and to the surface interests of the younger Spanish painters of today.

Even in his own time his independence of foreign influence was one of the features for which his art was admired. He represented, for example, the opposite side of the field in his day from Fortuny with his frank admiration for Meissonier. For his contemporaries he represented a recall from the confused and indeterminate expression that had grown up in Catalan painting under the influence of French Impressionism to the precise, concrete style characteristic of Catalan painting.

Again in the restraint and austerity of Nonell's palette may be seen an anticipation of those qualities in early cubism and of the quiet tonalities which are evidently preferred by the younger Spanish painters of today.

For, despite the superficial romantic cast of Nonell's early work, with its predominance of gypsy and beggar studies, his evident lack of interest in varying his illustrative themes, points to a basic concern with the exploitation of his artistic medium towards the creation of fresh and individual pictorial forms. This is particularly notable in his stress on bold brush work patterns in his oils from 1903 to 1908. A draped female figure for Nonell was primarily a scaffolding on which to construct a pattern of forms which grew out of his personal handwriting and his arbitrary organisation of color strokes. In this sense, for all its apparent figurative character, Nonell's painting is essentially linked to the abstract and non-figurative researches that were to follow it. His work is

already an embodiment of the credo "Art should be born of the raw material and the tool and should keep the trace of the tool and of the struggle between the tool and the material. Man should speak, but the tool and the material should speak also." And for the younger men in Spain today, interested primarily in such expression, Nonell represents a revered precursor.

This is the type of contemporary artist represented in the present exhibition. Of the eighteen, the oldest of the group is Manuel Viola born in 1919, the youngest, Rafael Canogar, born in 1934. None of them was known outside Spain before 1946 and several of them are now shown in the United States for the first time.

What is particularly striking about the work of the younger Spanish artists is the variety of expression they achieve in their pictures in spite of the fact that for the most part, they limit themselves to an austere color gamut of browns, grays, slates, gray greens and ochres so characteristic of Spanish taste and, at the same time, concentrate principally on the exploration of textural effects and on the suggestion of space relationships through contrasts of picture surface. This variety is still more surprising when we consider that all these eighteen are located in two urban centers, both relatively small cities, Madrid and Barcelona. They are also thoroughly aware of the directives and suggestions their predecessors, notably Picasso and Miró, offer and do not hesitate to acknowledge their debt to either of these artists. But in the work of the younger men these influences are healthily assimilated and have been personalized in the translation to such an extent that they already point to fields of pictorial exploration quite foreign to those worked by either of the two older men.

Finally, what this apposition of the paintings of Isidro Nonell with the art of the younger Spanish contemporaries of today most surprisingly and effectively illustrates is the links which both have with the enduring tradition of Spanish painting in certain quarters where one might not normally look for such a common denominator: namely, in their basic regard for the material expression, in their pride of independence from alien influence, in their chromatic constraint and understatement, in their concrete, pictorial, yet basically non-illustrative, intensity.

James Johnson Sweeney

In addition to those who have lent paintings we wish on behalf of the President and Board of Trustees of The Solomon R. Guggenheim Foundation to thank the following for their suggestions, help and generous cooperation towards making this exhibition possible:

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ISIDRO NONELL 1873-1911

Born 1873, Barcelona. Spent most of his life in Barcelona except for short visits to Paris and Madrid. Studied in studios of Mirabent, Martínez Altés and Graner, and with Caba in the Casa Lonja. First exhibition Sala Parés, 1893, Barcelona. 1898 first trip to Paris. First exhibited in Paris 1898, at Le Barc de Boutteville. An important figure in the Barcelona group Els Quatre Gats. Died Barcelona, 1911. 1947, exhibition in homage to Nonell at Sala Barcino, Barcelona; 1954, retrospective, Venice Biennale.

LANDSCAPE.
1894. Oil on canvas. 21¾ x 23¾".
Collection Miss Teresa Valenti, Barcelona.

WOMAN AND CHILD.
1897. Charcoal and watercolor, 10½ x 15½".
Collection Ignacio Masoliver, Barcelona.

DRAWING.
Inscribed "Al amich Pere Romeu". 1897. Charcoal, watercolor, crayon, 11⅜ x 15⅛".
Collection Alberto Puig, Barcelona.

DRAWING.
1897. Charcoal and watercolor, 15 x 10½".
Collection Museo de Arte Moderno, Barcelona.

DRAWING.
1897. Charcoal and watercolor, 15⅛ x 10⅝".
Collection Museo de Arte Moderno, Barcelona.

AT THE CHURCH DOOR.
1899. Oil on canvas, 19⅞ x 26".
Collection José Sala, Barcelona.

BEGGAR.
1899? Conté crayon, watercolor, ink, 15⅜ x 8⅛".
Collection Domingo Carles, Barcelona.

GYPSY.
1903. Oil on canvas, 82 x 25½".
Collection Museo de Arte Moderno, Barcelona.

RED BLOUSE.
1903. Oil on canvas, 26 x 21⅜".
Collection Ignacio Masoliver, Barcelona.

TWO GYPSIES.
1903. Oil on canvas, 53 x 53¼".
Collection Museo de Arte Moderno, Barcelona.

WATERCOLOR.
1903. Watercolor and charcoal, 15⅛ x 13¾".
Collection Ignacio Masoliver, Barcelona.

GYPSY.
1904. Oil on board, 26⅛ x 21⅜".
Collection Museo de Arte Moderno, Barcelona.

HEAD OF A WOMAN.
1904. Oil on board, 26⅛ x 21⅜".
Collection Miss Teresa Valenti, Barcelona.

FATIGUE.
1904. Oil on canvas, 47¼ x 47¼".
Collection Museo de Arte Moderno, Barcelona.

CARMEN.
1905. Oil on canvas, 32 x 25¾".
Collection Museo de Arte Moderno, Barcelona.

ANGUSTIAS.
1906. Oil on canvas, 26 x 21½".
Collection José Sala, Barcelona.

GYPSY.
1906. Oil on canvas, 73⅛ x 43⅜".
Collection Mrs. Blanca Bassas de Iturriagagoitia, Barcelona.

"LA CHATA".
1906. Oil on canvas, 19¾ x 24".
Collection José Sala, Barcelona.

SEATED FIGURE.
1906. Oil on canvas, 21⅞ x 18".
Collection Miss Teresa Valenti, Barcelona.

SEATED FIGURE IN BLUE.
1906. Conté crayon and watercolor, 18¾ x 12¼".
Collection Miss Teresa Valenti, Barcelona.

HALF-LENGTH FIGURE.
1907. Oil on canvas, 28⅝ x 23
Collection Alberto Puig, Barce[illegible]a.

HEAD.
1907. Oil on canvas, 24⅛ x 19⅜".
Collection Miss Teresa Valenti, Barcelona.

SEATED FIGURE IN BLUE.
1907. Oil on canvas, 39½ x 31⅜".
Collection Miss Teresa Valenti, Barcelona.

SOLEDAD.
1907. Oil on canvas, 21¾ x 17⅞".
Collection Mrs. Guarro, Barcelona.

FIGURE.
1908. Oil on canvas, 21⅜ x 26".
Collection Museo de Arte Moderno, Barcelona.

HEAD (HIGH COIFFURE).
1908. Oil on canvas, 32 x 26".
Collection Miss Teresa Valenti, Barcelona.

CARICATURE OF ARTIST WITH "LA CORALITA".
1909. Signed "Noé". Red conté crayon, 11⅛ x 13⅛".
Collection Mrs. Blanca Bassas de Iturriagagoitia, Barcelona.

FIGURES.
1909. Signed "Noé". Ink and gouache, 12 x 17¼".
Collection Miss Teresa Valenti, Barcelona.

SEATED FIGURE IN RED.
1910. Oil on canvas, 39⅝ x 31⅝".
Collection Miss Teresa Valenti, Barcelona.

EDUARDO ALCOY 1930–

Born in Barcelona; studied at technical school, Barcelona. Member of Cercle Maillol of French Institute, Barcelona. Founded the group Silex of the Salón de Mayo. 1955-59 exhibited in Spain. Participated in exhibition of group Inter-Nos at III Spanish-American Biennial, Barcelona, 1955; "20 Years of Contemporary Spanish Painting", Palacio da Foz, Lisbon, 1958-59; "Junge Spanische Maler," Basel, 1959. Lives in Barcelona.

PAINTING 1/60.
1960. Oil on canvas, 45⅜ x 32".
Lent by the artist.

PAINTING 14/60.
1960. Oil on canvas, 25½ x 36⅛".
Lent by the artist.

RAFAEL CANOGAR 1934–

Born in Toledó, Spain. Studied with Vázquez Díaz, 1948-53. Group and one-man exhibitions in Europe and South America since 1952. Participated Spanish-American Biennial: II, Havana, 1953; III, Barcelona, 1955; Venice Biennale, 1956, 1958; Pittsburgh International, 1958; São Paulo Bienal, 1959; "13 peintres espagnols actuels", Musée des Arts Décoratifs, Paris, 1959. 1957 founded with other painters and writers the group El Paso, which existed in Madrid until 1960. Lives in Madrid.

DESCABELLO.
September 1959. Oil on canvas, 78⅜ x 59".
Collection Pierre Matisse Gallery, New York

PAINTING NO. 48.
September 1959. Oil on canvas, 78⅜ x 59¼".
Collection Pierre Matisse Gallery, New York.

REQUIEM.
September 1959. Oil on canvas, 64 x 51½".
Collection René P. Metras, Barcelona.

PAINTING NO. 64.
1959. Oil on canvas, 51¼ x 38¼".
Lent by the artist.

UNTITLED.
1959. Oil on canvas, 78½ x 59".
Collection Pierre Matisse Gallery, New York.

MODEST CUIXART 1925–

Born in Barcelona, where he now lives. Studied at the Académie Libre d'Art. Began painting 1941. 1948 founding member of group and review Dau al Set, Barcelona. 1950-51, Lyon and Paris. Participated in Pittsburgh International, 1958; Venice Biennale, 1958; II Documenta, Kassel, 1959; São Paulo Bienal, 1959.

PYROGRAPHIC PANEL.
1956. Oil with gold on wood, 16 x 23⅝".
Collection René P. Metras, Barcelona.

LARGE DRAWING.
1957. Mixed media on paper, 27¾ x 39⅜".
Collection René P. Metras, Barcelona.

PAINTING.
1959. Mixed media on canvas, 57⅜ x 44⅞".
Collection Alex L. Hillman, New York.

PAINTING.
1959. Mixed media on canvas, 25¾ x 21¼".
Collection Alex L. Hillman, New York.

DAME DE HAUTES-RIVES.
January 1960. Mixed media on canvas, 39½ x 32".
Collection René P. Metras, Barcelona.

4 SEASONS.
1960. Mixed media on canvas, 39½ x 32".
Collection René Drouin, Paris.

VISCONTI.
1960. Mixed media on canvas, 36⅜ x 28⅝".
Collection René Drouin, Paris.

FRANCISCO FARRERAS 1927–

Born in Barcelona. Studied in Murcia under Gómez Cano, 1941; Escuela de Artes y Oficios de Sta. Cruz de Tenerife, Canaries, 1942; in Madrid at San Fernando School of Fine Arts under Vázquez Díaz. Trips to Paris, London, The Netherlands, Belgium. Studied ceramics in Paris. Participated in Venice Biennale, 1954, 1958, 1960; "Jonge Spaanse Kunst", The Hague, Amsterdam and Utrecht, 1959; "Junge Spanische Maler", Basel, 1959. Lives in Madrid.

NO. 49.
February 1960. Mixed media collage on wood, 24 x 19⅝".
Lent by the artist.

NO. 50.
February 1960. Mixed media collage on wood, 39⅜ x 39⅜".
Lent by the artist.

NO. 54.
March 1960. Mixed media collage on wood, 39¼ x 29¾".
Lent by the artist.

LUIS FEITO 1929–

Born in Madrid. Studied at Escuela de Artes y Oficios de Sta. Cruz de Tenerife, Canaries, 1942; San Fernando School of Fine Arts, Madrid, 1944-49. Received scholarships from French and Spanish governments. Has exhibited extensively in Europe and participated in group exhibitions including Venice Biennale, 1956, 1958, 1960; São Paulo Bienal, 1957; II Documenta, Kassel, 1959; Premio Lissone, Milan, 1957, 1958 (prize-winner); "13 peintres espagnols actuels", Musée des Arts Décoratifs, Paris, 1959; "La Nueva Pintura de España", Tooth Gallery, London, 1960. Lives in Paris.

NO. 104.
1959. Oil on canvas, 28¾ x 36".
Collection Jean-Robert Arnaud, Paris.

NO. 135.
1959. Oil with sand on canvas, 55 x 55".
Collection Galerie Arnaud, Paris.

NO. 138.
1959. Oil with sand on canvas, 55 x 55".
Collection Galerie Arnaud, Paris.

NO. 173.
1960. Oil on canvas, 59 x 59".
Collection Galerie Arnaud, Paris.

NO. 175.
1960. Oil on canvas, 62¾ x 70¾".
Collection The Solomon R. Guggenheim Museum, New York.

JUANA FRANCÉS 1929–

Born in Alicante. Studied at San Fernando School of Fine Arts, Madrid, 1944-49. Received scholarship from French government, 1951, and from Spanish government, 1953. Traveled in Europe, 1956. Member of El Paso group. One-man and group exhibitions in Europe, including Venice Biennale, 1954, 1960; Spanish-American Biennial: I, Madrid, 1951; II, Havana, 1953; III, Barcelona, 1955. Lives in Madrid.

PAINTING NO. 6.
1959. Oil with sand on canvas, 51⅜ x 63⅞".
Lent by the artist.

PAINTING NO. 35.
1959. Mixed media on canvas, 63¾ x 51⅛".
Lent by the artist.

PAINTING NO. 30.
1960. Mixed media on canvas, 39⅜ x 31⅞".
Lent by the artist.

LUCIO (LUCIO MUÑOZ) 1929–

Born in Madrid. Studied at San Fernando School of Fine Arts, Madrid. Awarded government scholarship; lived for a year in Paris and traveled in England, France and Italy. One-man exhibitions since 1955. Took part in young Spanish painters exhibitions in The Hague, Amsterdam, Utrecht, Paris, Basel, 1959; London 1960. Lives in Madrid.

PAINTING 16.
1960. Mixed media on wood, 51⅜ x 38⅜".
Lent by the artist.

MANOLO MILLARES 1926–

Born Las Palmas, Canary Islands. Self-taught. 1955 settled in Madrid where he directs the art magazine Arqueros and collaborates on others. Co-founder of Planas de Poesía, 1950; El Paso group. Has had one-man exhibitions in the Canary Islands, Madrid, Barcelona, Frankfurt, New York. Included in São Paulo Bienal, 1957; Venice Biennale, 1956, 1958; Spanish painters exhibitions in Lisbon, The Hague, Amsterdam, Utrecht, Paris, Basel, 1959; London 1960.

PAINTING 40.
1958. Oil on burlap collage, 60⅛ x 50⅛".
Collection René P. Metras, Barcelona.

PAINTING 61.
1959. Oil on burlap, 51¼ x 63⅞".
Collection Galerie Daniel Cordier, Paris.

PAINTING 65.
1959. Oil on burlap, 63¾ x 51¼".
Collection Galerie Daniel Cordier, Paris.

PAINTING 74.
1959. Oil on burlap, 63¾ x 51¼".
Collection Galerie Daniel Cordier, Paris.

PAINTING 76.
1959. Oil on burlap, 51¼ x 63⅞".
Collection Pierre Matisse Gallery, New York.

JUAN HERNÁNDEZ PIJUÁN 1931–

Born in Barcelona, where he now lives. Studied painting in School of Fine Arts, Barcelona and engraving and lithography at École des Beaux-Arts, Paris. Member of Cercle Maillol; founding member of Asociación de Artistas Actuales and Salón de Mayo. Participated in II, III Spanish-American Biennials; "20 Years of Contemporary Spanish Painting", Lisbon, 1959; Venice Biennale, 1960.

PAINTING 113-60.
February 1960. Oil on canvas, 25½ x 39¼".
Lent by the artist.

PAINTING 125-60.
March 1960. Oil on canvas, 38 x 51".
Lent by the artist.

CARLOS PLANELL 1927–

Born in Barcelona. Member of Cercle Maillol and group Silex. Founder of Asociación de Artistas Actuales group and founding member of Salón de Mayo. Since 1953 has participated in many exhibitions including III Spanish-American Biennial, 1955. Work shown in New York, Petite Gallery, 1956. Paintings owned by private collectors as well as Museo de Arte Contemporáneo, Madrid.

TWO.
Mixed media on pressed wood, 39¼ x 28⅜".
Lent by the artist.

MANUEL RIVERA 1927–

Born in Granada. Studied at School of Fine Arts of St. Elizabeth of Hungary, Seville. 1951 to Madrid. Co-founder of group, El Paso. Exhibited in: I, II, III Spanish-American Biennials; São Paulo Bienal, 1957; Venice Biennale, 1958; young Spanish painters exhibitions in Lisbon, The Hague, Amsterdam, Utrecht, Paris, Basel, 1959. Special mention, Premio Lissone, Milan, 1959. Lives in Madrid.

METAMORPHOSIS–BLAZON.
1960. Painted wire mesh mounted on plywood, 22½ x 37½".
Collection Pierre Matisse Gallery, New York.

METAMORPHOSIS–MIRROR.
1960. Painted wire mesh in aluminum frame, 31¼ x 23".
Collection The Solomon R. Guggenheim Museum, New York.

METAMORPHOSIS–SMALL SUN.
1960. Painted wire mesh in aluminum frame, 23¼ x 19".
Collection Pierre Matisse Gallery, New York.

METAMORPHOSIS–TIME.
1960. Painted wire mesh mounted on plywood, 28¼ x 44⅛".
Collection Pierre Matisse Gallery, New York.

ANTONIO SAURA 1930–

Born in Huesca, Spain. Self-taught. Began painting in 1947. 1953-55 Paris. Co-founder of group El Paso. Published Programio, 1951, Espacio y gesto, 1959. First one-man exhibition, Madrid, 1951. Group exhibitions: Pittsburgh International, 1951, 1958; Venice Biennale, 1956, 1958; Premio Lissone, Milan, 1959 (acquisition prize); Spanish exhibitions in Paris, Amsterdam, The Hague, Utrecht, 1959; London 1960.

UNTITLED.
1958. Oil on canvas, 23⅝ x 28⅞".
Collection René P. Metras, Barcelona.

ADIOS.
1959. Oil on canvas, 63¾ x 51".
Collection The Solomon R. Guggenheim Museum, New York.

LARGE RECLINING NUDE.
1959-60. Oil on canvas, 76⅞ x 98⅜".
Private collection, Barcelona.

AGNES.
1960. Oil on canvas, 51⅛ x 38⅛".
Private collection, Madrid.

INFANTA II.
1960. Oil on canvas, 63¾ x 51⅛".
Collection Claude Vulliet, Buchillon, Switzerland.

ANTONIO SUÁREZ 1923–

Born Gijón, Spain. Self-taught. 1947 first exhibit in Gijón. To Madrid, where he exhibited at the Buchholz Gallery, 1950. 1950-53 Paris. Received travel prizes from Gijón and from Spanish government. Member of El Paso. Group exhibitions: Venice Biennale, 1958; São Paulo Bienal, 1959; young Spanish painters exhibitions in Lisbon, The Hague, Amsterdam, Utrecht, Paris and Basel, 1959. Lives in Madrid.

NO. 1.
1960. Oil and aluminum paint on canvas, 35 x 45⅝".
Lent by the artist.

NO. 2.
1960. Oil on canvas, 31⅛ x 25¼".
Lent by the artist.

NO. 3.
1960. Oil and aluminum paint on canvas, 25½ x 31⅛".
Lent by the artist.

UNTITLED.
1960. Oil and aluminum paint on canvas, 36⅜ x 28⅝".
Lent by the artist.

ANTONI TÀPIES 1923–

Born in Barcelona. 1946 gave up law studies to devote himself exclusively to painting. Self-taught. 1948 co-founder of group and review Dau al Set in Barcelona. 1950 to Paris on French government scholarship. 1950, first one-man show, Barcelona. 1953, visited United States. Included in São Paulo Bienal, 1953 (purchase prize); Premio Lissone, Milan, 1957; Venice Biennale, 1958 (two prizes); Pittsburgh International, 1950, 1952, 1955, 1958 (first prize); Spanish exhibitions in Basel, 1959; London 1960.

YELLOW.
1954. Oil on canvas, 57⅜ x 38¼".
Collection René P. Metras, Barcelona.

PAINTING.
1955. Oil with sand on canvas, 51⅛ x 63⅞".
Collection René P. Metras, Barcelona.

PAINTING.
August 1959. Oil and sand on canvas, 18⅜ x 22".
Collection René P. Metras, Barcelona.

BROWN ON BLACK.
1959. Oil and sand on canvas, 51⅛ x 63¾"
Collection The Solomon R. Guggenheim Museum, New York.

PAINTING.
1959. Oil and sand on canvas, 21½ x 32".
Collection René P. Metras, Barcelona.

WHITE RELIEF WITH CROSSES.
1959. Oil and sand on canvas, 63¾ x 51¼".
Collection Martha Jackson Gallery, New York.

VICENTE VELA 1931–

Born Jerez de la Frontera (Cadiz). Studied at School of Fine Arts of St. Elizabeth of Hungary, Seville, and Academy of San Fernando, Madrid. Won a prize from the Deputation of Cadiz. Trips to France and Italy. One-man exhibitions Madrid and Barcelona, 1958. Participated in Venice Biennale, 1958; International Exhibition, Tokyo, 1959; young Spanish painters exhibitions in Lisbon and Paris, 1959. Lives in Madrid.

PAINTING.
1960. Oil with sand on canvas, 32 x 45⅝".
Lent by the artist.

JUAN VILA CASAS 1920–

Born Sabadell, Barcelona. Studied at School of Fine Arts, Sabadell, where he first exhibited, 1942. Visited Paris, 1949; began engraving and ceramics. Has written articles on painting and two books, Escrits and Sis Contes. Numerous one-man exhibitions; represented in II, III Spanish-American Biennials; Spanish exhibition at Tooth Gallery, London, 1960. Executed two ceramic panels for Savings Bank, Sabadell, 1958. Lives in Barcelona.

PLANIMETRIA 54.
Barcelona, 1960. Mixed media on canvas, 38 x 51⅛".
Collection Sala Gaspar, Barcelona.

PLANIMETRIA 56.
1960. Oil on canvas, 51¼ x 63¾".
Collection Sala Gaspar, Barcelona.

PLANIMETRIA 91.
1960. Mixed media on canvas, 51¼ x 77".
Collection Sala Gaspar, Barcelona.

MANUEL VIOLA 1919–

Born in Saragossa. Self-taught. 1935 founded review Art, Lerida. Associated with group ADLAN, Barcelona, 1936. 1939-48 Paris. Exhibited with group Escuela española de Paris. Invited to International Exposition of Modern Art, organized by UNESCO, 1948. 1949 settled in Madrid. First one-man show, Madrid 1953. Included in Premio Lissone, Milan, 1959; São Paulo Bienal, 1959; young Spanish painters exhibitions in Lisbon, The Hague, Amsterdam, Utrecht, Paris, Basel, 1959. Lives in Madrid.

BURNED SONG.
1960. Oil on canvas, 59⅛ x 51¼".
Collection Walter S. Goodhue, Alexandria, Virginia.

THE PENITENT.
1960. Oil on canvas, 72⅜ x 39⅛".
Collection Walter S. Goodhue, Alexandria, Virginia.

VARIATION ON A MARTINET.
1960. Oil on canvas, 51¼ x 38⅛".
Lent by the artist.

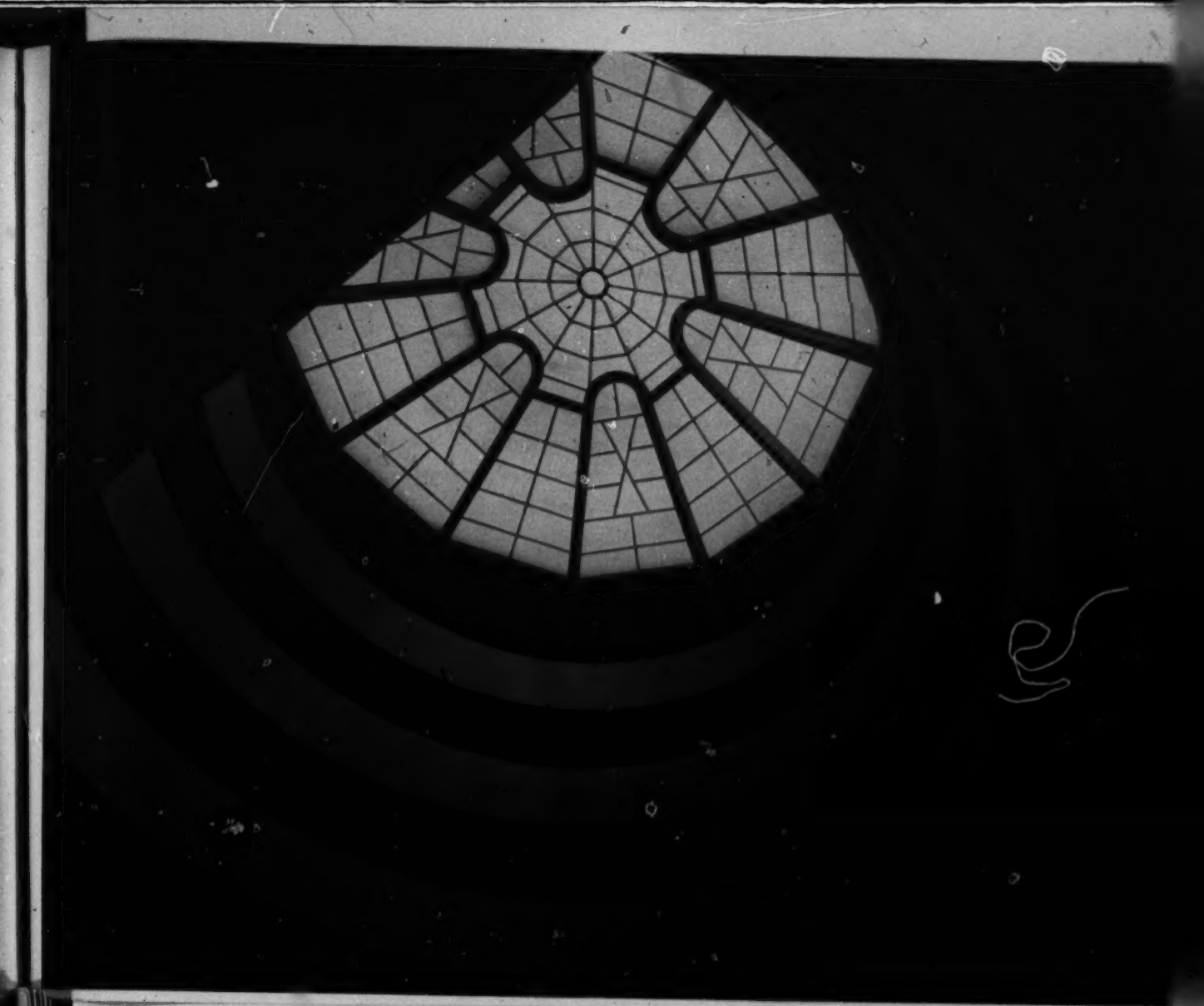
FERNANDO ZOBEL 1924–

Born in Manila, Philippines. Studied in Spain, Philippines, and United States. First one-man show, Boston, 1950. Group shows throughout the world; first prize in National Exhibition of Philippine Art, 1952, 1955, 1956. First one-man exhibition in Spain: Madrid, 1959. Included in young Spanish painters exhibition in Basel, 1959. Lives in Madrid.

HISTONIUM.
July 26, 1959. Oil on canvas, 32⅛ x 39⅜".
Lent by the artist.

ILICI.
July 26, 1959. Oil on canvas, 32 x 39¼".
Lent by the artist.

OSCAN.
July 29, 1959. Oil on canvas, 51⅛ x 76¾".
Lent by the artist.



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Business Administrator	*Glenn H. Easton, Jr.*
Building Superintendent	*Anthony P. Vernon*
Head Guard	*John J. Teeling*

Photographs: 1, 2, 6 Ezra Stoller; 3, 5 Herbert Matter; 4 Robert E. Mates